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A SURVEY OF THE PROBABLE PUBLICATION PATTERN OF THE BOOKS BY EDWARD S. ELLIS ISSUED UNDER THE IMPRINTS OF A. L. BURT AND THE A. L. BURT COMPANY, NEW YORK

By Denis R. Rogers



DIME NOVEL SKETCHES NO. 196

DeWITT'S STORIES OF THE SEA

Publisher: Robert M. DeWitt, 33 Rose St., New York, N. Y. Issues: 16 (highest number seen advertised). Dates: 1867. Schedule of issues: Unknown (believed to have been published periodically and then kept in print well into the 1870's). Size: 9 $\frac{3}{4}$ x6". Pages: 60 (No. 16 only examined). Price: 15c. Illustrations: Line drawing on salmon colored cover. Contents: List of titles published elsewhere in this issue.

**A SURVEY OF THE PROBABLE PUBLICATION PATTERN OF THE
BOOKS BY EDWARD S. ELLIS ISSUED UNDER THE IMPRINTS
OF A. L. BURT AND THE A. L. BURT COMPANY, NEW YORK**

By Denis R. Rogers

A. L. Burt and its successor, The A. L. Burt Company, published only fourteen titles by Edward S. Ellis, but there was a span of twenty-four years between the issue of the first and the last and Ellis did not disappear from the firm's catalogue for another dozen years at least. As a result there were a fair number of different editions issued over the years. Unfortunately an absence of clarity in the A. L. Burt Company's catalogues leaves some doubts about the precise number of different formats used for each title.

Those doubts will be stated as this article progresses and I hope that readers will check their own copies of the fourteen titles and then let the writer know, if any of those copies appears to throw further light on the problems.

Before going further it had better be mentioned that the publication rights in four of the Ellis titles (for which Burt always used the author's best known pseudonym, Lieutenant R. H. Jayne) appear to have been acquired when The Chatterton-Peck Company of New York was dissolved in 1910. Consequently "Round-Up" readers may recall The A. L. Burt Company as having been included in the article about the Mershon Complex, which our editor did me the honor of publishing in the issues for July, August and September 1973 (Vol. 42 Nos. 7/9; Whole Nos. 490/492). For the benefit of new readers I have included the Jayne editions in this article. By so doing I have been afforded an opportunity to bring the known information up to date, as well as rendering this study of the probable publication pattern self-contained.

The study also covers two books by authors other than Ellis—one by George H. Coomer and one by William Murray Graydon. The two tales in question are included in the survey because they had appeared originally as serials in "The Boys' Holiday," of which Ellis was almost certainly the proprietor as well as the editor. Also mentioned are eight tales by Harry Gordon, a by-line which was ascribed to Edward S. Ellis on account of its similarity to the proven Ellis pen name, Colonel H. R. Gordon.

There is doubt as to the year in which Albert L. Burt founded his business. In the obituary that appeared in the Publishers' Weekly (No. 2187: January 3, 1914), following his death on December 28, 1913, it is stated that the firm was founded in 1890, whereas in "American Authors and Books: 1640-1940," edited by W. J. Burke and Will D. Howe (Grammercy Publishing Company, New York: [1943]: Page 108) the year is given as 1883. 1890 is manifestly incorrect, since the Publishers' Weekly itself had announced the commencement of the Boys' Home Library in September 1887 (No. 815: September 10, 1887).

The first year in which a Burt catalogue appeared in the Publishers'

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Trade List Annual was 1889 and, unfortunately from the bibliographical research standpoint, it was not until 1890 that the firm issued an informative catalogue. Consequently the editions published prior to 1890 have had to be slotted into the publication pattern by interpreting the circumstantial evidence available in the form of the advertisements appearing in copies of the books themselves.

At some point between November 1887 and October 1888 A. L. Burt moved from 162 William Street to 56 Beekman Street. During 1891 Burt moved to 66 Reade Street and in 1894 to 97, 99 & 101 Reade Street. Then in 1899 the firm moved to the Jones Building, 52-58 Duane Street (Publishers' Weekly No. 1422 : 29 April 1899), which became its permanent home. These address changes help to some extent in establishing the probable publication dates, but need to be treated with caution. That is because there is no certainty that the bound in catalogues were contemporary with either the texts or the casings to which they were linked.

There was one other significant change, namely the incorporation of the firm by A. L. Burt and his three sons as The A. L. Burt Company (Publishers' Weekly No. 1576 : March 15, 1902).

A. L. Burt's initial venture in the juvenile publishing field was the paperback Boys' Home Library, which was issued as a series in order to qualify for the cheap second-class matter postal rate. The series was discontinued when A. L. Burt decided to concentrate on hard cover book publication.

The paperback Boys' Home Library has the Volume and Issue number, the per copy and annual subscription prices and the date of issue at the top on the front of the paper wrapper, above and separated from the series title by a thin rule. At the bottom of the front cover is the publisher's name above the legends: Published Monthly (at the left) : and : Entered at the New York Post Office as second-class matter (at the right). The intervening space is occupied by a 5 2/5 x 4 3/10" rectangle, which has a thick crimped black rule border and a grey, shaded background.

Diagonally across this rectangle is a 1 7/10" wide stripe, bordered top and bottom by a thin double black line rule. This stripe contains the title and the author's name. At the left the stripe begins 4/5" from the bottom of the rectangle and at the right ends the same distance from its top.

Above the stripe there is a circular framed profile of a lad wearing a fez. The circular frame cuts into the base of an irregularly shaped, yet mainly curved picture of an Indian peering out from behind a clump of trees at four youths. One youth is on horseback and the other three are handling rifles—one kneeling and aiming, another standing and aiming and the third apparently loading. There are also two dogs, one of which is running while the other stands still at its master's feet.

Below the stripe there is a mainly rectangular picture of vessels just outside a harbour, of which the breakwater lighthouse alone is visible. There are four sailing vessels, a rowing boat and a steamer to be seen. All the borders of these pictures have the same crimped black rule border used for the overall rectangle, except where the border is contiguous with the top or the bottom of the stripe. The pictures are embellished with daisies at the top on the left and the right of the rectangle and at the bottom on the left of the rectangle only. The lettering is all in red and the rectangle pictures are in black.

The spines contain the number, series, title and publisher's name from the top to the bottom in black letters and figures, separated by faint horizontal rules.

At first the backs of the wrappers contained an advertisement of the titles making up the series but later, probably after it was decided to discontinue the paperback series, the back of the wrapper was left blank. Two different styles of advertisements have been seen by the writer. The earlier style has a red line bordered frame to the advertisement with the ends extended to form crosses at the corners. The advertisement is headed: Boys' Home Library. The later style has a red link frame rounded at the corners and the advertisement is headed: The Boys' Home Library. The earlier style contains nothing more than the advertisement, but the later style adds a head and shoulders profile of a youth wearing a fez at the top right. The profile is unframed and faces in the opposite direction to the circular framed profile on the front of the wrapper, namely to the reader's left.

The following are synopses of the three stories by Edward S. Ellis, of which the paperback Boys' Home Library issues were the first Burt editions:

Adrift in the Wilds: The adventures of two youths and an Irishman when stranded on the coast of Southern California with their Newfoundland dog following the destruction by fire of the ship on which they were passengers to San Francisco. This is a reprint of a serial of the same title which had appeared in Street & Smith's Literary Album in 1868.

A Young Hero: The earning of two rewards, one for the recapture of an escaped menagerie lion and the other for the recovery of valuable silver plate stolen from two aged spinsters. This is a reprint of a serial, "A Boy Hero," which had appeared in The Boston Daily Globe in 1882.

A Jaunt through Java: The adventures of two cousins on a trip across the East Indian island. This is a reprint of a serial, "The Sacred Mountain," which had appeared in William T. Ockford's The Dawn of Day in 1886.

Before passing on to the hardback editions attention must be drawn to an interesting hybrid edition. This consists of an A. L. Burt text, with advertisements emanating from the 162, William Street address bound in at the back, of "Adrift in the Wilds" with a wrapper bearing the imprint of Perry Mason & Co., Publishers, Youth's Companion, 41 Temple Place, Boston at the foot on the back. The front of the wrapper is identical with that used for the Boys' Home Library paperbacks, except that the wording above the pictorial rectangle is limited to: Boys' Library of Adventure and Romance: and that below it to: By Famous Authors. The advertisement on the back of the wrapper lists the first fourteen numbers (i.e., as issued in the Boys' Home Library) as being available in the Boys' Library of Adventure and Romance, but without numbering them. Strangely this advertisement is a mixture of the two styles mentioned above, having the red line frame with crossed corners and the head and shoulders of the youth wearing a fez.

Some years back Mr. Stanley A. Pachon suggested that Perry Mason & Company placed a sufficiently large order with A. L. Burt to warrant the printing of a special wrapper. Unfortunately I have not been able, as yet anyway, to check the run of "The Youth's Companion" in the Brown University Library to see whether there were any advertisements of the Boys' Library of Adventure and Romance by Famous Authors, indicating how long it was offered by the Boston publisher, how many of the numbers comprising the Boys' Home Library were supplied by Burt and whether there was some special reason for the issue, such as a circulation sales drive for "The Youth's Companion."

Probably during 1889 Burt added a cloth bound edition of "The Boys' Home Library," but the choice of a 25 cents or a dollar edition was shortlived, since the paperback edition was no longer included in the A. L. Burt catalogue

for 1890. At one point the paperback and cloth bound editions were differentiated by A. L. Burt advertising the \$1.00 cloth bound volumes as the Boys' Home Series. This was while the firm was at 56 Beekman Street.

Before deciding upon the familiar "Boy wearing a fez" cover format, which will be described in a moment, Burt may have experimented with a plainer binding. There is in my reference collection a copy of "Adrift in the Wilds" (for which I am indebted to Professor Dizer) bound in a pinkish brown cover cloth. The front cover is plain except for the title in two lines in the center between scroll bands, each $\frac{3}{5}$ " thick: these scroll bands are $\frac{9}{10}$ " and 1" from the top and the bottom of the cover respectively. The ornamental scroll bands, like the title, are blindstamped, they are also continued on the back of the cover, but not on the spine. The spine has the title (in two lines) and the author's surname, separated by a short rule, at the top above two urn shaped ornaments. Lettering, rule and ornaments are all in gold.

Although "Adrift in the Wilds" is the only title so far found in this format, I suspect that the experiment extended to five other titles, namely "Joe's Luck" and "Frank Fowler, the Cash Boy" by Horatio Alger Jr., "Julian Mortimer" and "Guy Harris, the Runaway" by Harry Castlemon and "Ben Burton, the Slate Picker" by Harry Prentice. The reason for my suspicion is to be found in the advertisements bound into the back of a copy of "A Jaunt through Java" (Burt's Home Library Vol. I No. 17, published on January 1, 1889). At the top of the second page under the heading: Books for Boys: the six titles are listed in the order they were issued as numbers 1 to 6 of the Boys' Home Library and described as: Illustrated. Cloth. Price \$1.00. On the fourth page under the heading: Good Stories for Boys: the first thirteen tales comprising the Boys' Home Library are listed without numbers under a picture of "Frank Fowler, the Cash Boy" in the "Boy wearing a Fez" format, each being described as Cloth. \$1.00. Paper Cover. 25 cents. The back wrapper lists numbers 1 to 17 of The Boys' Home Library.

It is not clear from the advertisements whether the blindstamped format was introduced before or after the first appearance of the "Boy wearing a fez" format. The point is not significant unless one regards the earliest hardback edition as the first edition. Blindstamping has not been found by me on any other Burt book and that inclines me to look on the format as an experiment tried out before rather than after the introduction of a format with the design stamped in black on a colored cover cloth. The fact that the selling price was the same for both formats (\$1.00 per volume) seems to me to tilt the balance of probability marginally further towards the blindstamped format having been the earlier. I must stress, however, that the evidence is so inconclusive that the reader can more or less select which suits him best as being the earlier edition and, as likely as not, his choice will be the correct one.

The design introduced in 1889 for an unnumbered cloth bound dollar edition of the paperback 25c Burt's Home Library proved to be the most enduring of all the many Burt formats. The series title did not appear on the cloth bound books themselves, but was retained in the Burt catalogues until 1892. In that year the catalogue series title: Burt's Home Library: was transferred to reprints of what was popularly known as Standard Works and a new catalogue series title was substituted: The Alger Series for Boys: but the cover design itself remained unchanged until 1899.

This format incorporated one of the distinctive features of the paperback series wrapper design, namely the head and shoulders of a boy wearing a fez,

as the main feature of the new design which, otherwise, differed entirely. The boy's head and shoulders is framed in a diamond, which at its top overlaps a five line framed title rectangle with balancing scroll curls at top, bottom and sides. Above the title rectangle there is a pattern of dots overlaid by a branch and leaf motif, which overlaps the top of the rectangle at one point. The leaf motif reaches down to the bottom of the cover and the author's name appears to the right of the diamond. The spine continues the ornamental pattern of the front cover with the title picked out on a gold block and the author's surname in gold letters below the block and separated from it by a thick and thin black rule. Many different colored cover cloths were used by A. L. Burt for books published in this format (a.g., honey brown, sage green, pale grey, deep blue, deep orange, pale blue, light blue, light brown and bright red.) I suspect that Burt accepted whatever color his suppliers had in stock at the time an order was placed for binding cloth. In addition half a dozen differently patterned end papers have been seen which, also, do not appear to have any bibliographical significance. Consequently they are not described in this article.

Two titles have been found cased in covers without any front cover design, namely "Adrift in the Wilds" and "Lost in the Rockies." Both these freak copies, which were probably due to careless book manufacture, have bound in catalogues at the back bearing the 97-99-101 Reade Street address, but the patterns of the end papers are not the same.

In 1895 two more tales by Edward S. Ellis were added to the Alger Series for Boys; these were:

The Young Scout. Adventures with Apaches in Arizona, including the rescue of the kidnapped son of a settler. This is a reprint of a serial, "Valley and Mountain," which had appeared in *The Holiday* at the end of 1890 and the beginning of 1891.

Lost in the Rockies. Adventures of a young man sent west to recuperate from sickness, including an escape from drowning in a flood caused by a cloudburst and several brushes with horse thieves. This is a reprint of a serial, "Off to the Rockies," which had appeared in *The Argosy* from mid-1895 until early 1896. This tale should not be confused with "Lost in the Rockies" (M. A. Donohue & Company), which was a reprint of an entirely different story with the same title, originally serialized in the English story paper, *Little Folks*.

One title by Horatio Alger Jr. contained two Ellis sketches as fillers at the back. This was "Tom Temple's Career" and the sketches were:

Over and Under by Captain R. M. Hawthorne. A lively encounter between a young hunter, Jud Jarvis, and a stag in the Kanawa River, which leads to both being swept over high falls and, miraculously, coming through the ordeal safely. It occupies twelve pages.

A Strange Craft by Geoffrey Randolph. Young Jim and Joe Allison, on a hunting trip in Florida, become stranded on an island in a tributary of the St. John's River, when their dugout floats away. Having been forced to slay an alligator the lads float to the river bank on the bloated carcass the following day. It occupies nine pages.

These two sketches did not appear in the paperback edition of "Tom Temple's Career" (Burt's Home Library No. 7, which was published on 1 March 1888) or in the early printings of the book in the "Boy wearing a Fez" format (cf. copy of "Tom Temple's Career" in the British Library with an advertisement of thirteen titles as the Boys' Home Series on the verso of the frontispiece, giving the firm's address as 56 Beekman Street and having the cover

design in purple on an olive green cover cloth), but it seems probable that, once introduced, the two sketches appeared in all subsequent cloth bound editions. The copy in the writer's own reference collection, which includes the two sketches, is also bound in the "Boy wearing a Fez" format.

All the cloth bound editions of "A Young Hero" seen by the writer contain three fillers, which did not appear in the paperback edition:

The Walnut Rod by R. F. Colwell. The story of a timid lad, who cuts the head off a rattlesnake that is threatening his sister, when his older and more daring brothers run away. The story is told to point the moral that recklessness and a desire to be thought bold and daring are not an index of true courage. The sketch occupies nine pages.

How the Hatchet was Buried by Octavia Carroll. A feud between town and country lads is brought to a close when the sister of the leader of the town lads is saved from death in a fire by the leader of the country lads, who is severely burned. The important characters are Roy Hastings, his sister Helen, Carl Duckworth and his sister, Maizie. The location is Valletown and the story takes up fifteen pages.

Hanschen and the Hares from the German by Ellen T. Sullivan. A legend relating how hares learnt to sit still and straight on their hind legs when danger threatens. The story runs to ten pages.

I suspect that, as in the case of "Tom Temple's Career," the early "Boy wearing a Fez" clothbound edition of "A Young Hero" did not contain any fillers. Certainly the paperback "Boys' Home Library" edition (Vol. I No. 13 : September 1, 1888) did not have any fillers and I have yet to locate a cloth bound edition with bound in advertisements bearing the 56 Beekman Street address. Incidentally the cloth bound editions so far seen all contain an extra chapter (Chapter XXI : An Attempted Rescue), which did not appear in the paperback edition. Whether that extra chapter appeared in all the cloth bound editions will only be determined when a copy with bound in advertisements bearing the 56 Beekman Street address is brought to light. The chapter is not essential to the plot and so, until I have had an opportunity to check the Boston Daily Globe serial, which ran to thirty chapters as against only twenty-two in the cloth bound book, it will not be possible to say whether it was left out of the paperback edition in error or, alternatively, was entirely new material added by Ellis for the cloth bound book reprint.

In 1899 a new uniform cover format was introduced for the Alger Series for Boys. In this format the front cover was split into two vertical rectangles. That on the left has a picture of a young walker carrying a bundle on a stick and that on the right has a motif of roses, which is also to be found on the spine. There were two variants of this format. The earlier (from 1899 to about 1901) displayed the title on a gold block at the top of the spine and the later merely displayed the title in gold letters at the top of the spine. In both variants the publisher's name at the foot of the spine was in red letters. The second of the two variants was further split into two editions by the fact that the firm's name became the A. L. Burt Company in 1902. The different colored cover cloths so far found with this cover design are slate green, slate grey and slate blue.

It was in 1903 that the tale by George A. Coomer made its first appearance in the A. L. Burt catalogue, being added to the Alger Series for Boys. The details are:

The Young Whaler. The story of a whaling voyage out of Warren, R. I., in 1845, which ends in shipwreck on the New Guinea coast and is followed by the survivors' adventures in that island until their rescue. This is a reprint

of a serial, "With the World Before Him," which had appeared in *The Boys Holiday* in 1890 and had been serialized again, under the title, "Mortimer Blount," in *Good News* in late 1892 and early 1893.

In 1900 a new Ellis title appeared in the Burt list: it was:

The Boy Patriot. A story of the surprise attack on Trenton in the depth of winter during the War of the Revolution. No previous serial edition of this work has been found and it may have been written specially for A. L. Burt's Continental Series, seeing that Ellis' receipt record book indicates that he was paid \$293.90 by the firm in 1899.

The Continental Series was made up of American historical tales, most of which were by James Otis (a pen name of James Otis Kaler). The volumes in this series sold at \$1.50 each, as against \$1.00 per volume for the Burt's Home Library/Alger Series for Boys volumes on offer concurrently. The most readily discernible difference was that volumes in the Continental Series had olive edges to the pages as against the plain white edges of the less expensive volumes.

The front cover design shows four Continental soldiers in action. One is lying wounded on the ground with a second leaning over him. A third soldier is looking on hesitantly, while the fourth is firing his rifle from the shoulder. The title and author's name in a rectangle at the top are balanced in three lines by four hunting horns, all being in gold. The picture on the spine is of a Continental drummer. Olive green and dark blue cloth editions have been found.

The Continental Series had a cheaper counterpart, known as The Young Patriot Series, which sold at \$1.00 per volume. Both series had been introduced as far back as 1898, but the Young Patriot Series underwent a change of cover design before "The Boy Patriot" was transferred to it when the Continental Series was discontinued in 1903. For the purposes of this article, therefore, it will suffice to describe the second of the uniform cover designs.

The edges of the pages were plain white. The front cover has the title and author's name in brown and black letters in two lines, balanced by two brown hunting horns, in a rectangle at the top above a picture in brown and black of two Continental soldiers marching along a road. One is elderly and carries his rifle over his shoulder, while the other is young and points his rifle at the ground. The picture on the spine is of a Continental sentinel with hands folded over the muzzle of his rifle.

It seems probable that the newly incorporated A. L. Burt Company merely sold off outstanding stocks of the Continental Series edition of "The Boy Patriot" prior to the transfer of the title to the Young Patriot Series.

Between 1905 and 1912 the policy of the firm appears to have been to change formats more frequently and to use individual cover designs for additions to the Burt list.

In 1905 a new format was introduced for the Alger Series for Boys, which was now catalogued as The Alger Series for Boys—Copyright Edition. This format was applied to the five Ellis titles published by Burt up to that time and to "The Young Whaler."

The front cover of the Alger Series for Boys—Copyright Edition has the title in two lines of red letters in a rectangle at the top with, when necessary, a starfish ornament to balance the words. The remainder of the front cover is split into two panels. The left-hand panel has a picture in black on the cover cloth of a youth wearing a round cap or hat and a shortie overcoat. He is carrying a spotted bundle on the end of a stick slung across his left shoulder. The right-hand panel is filled by a large ornamental diamond. There

is a very similar colored diamond on the spine. The title and author's name at the top of the spine are in gold letters and the publisher's name at its foot is in black letters. The different colored cover cloths found with this cover design are slate blue, slate grey and slate green.

In 1896 A. L. Burt had introduced a cheap reprint series, known as The Rugby Series for Boys, which sold at 75 cents per volume. The firm's catalogues had already illustrated several different cover formats before "A Jaunt through Java" and "The Young Whaler" were added to the series in 1906 and several more were illustrated by the time the Rugby Series was replaced by the Wide Awake Boys Series in 1910. Even so it is not clear from the publisher's catalogues how many different cover designs were used between 1906 and 1910.

Three different cover designs are known to have been used for "A Jaunt through Java" and, probably, the three formats were also used for "The Young Whaler." Only the third of the trio described below may have been used, however, for the reprint of the William Murray Graydon serial from "The Boy Holiday," which was introduced to the Burt catalogue in 1907 in the Rugby Series only, namely: *Down the Susquehanna*. The adventures of a party of youthful canoeists on a trip down the Susquehanna from Lake Ostego to Chesapeake Bay.

The reason for thinking that "Down the Susquehanna" may have appeared in only one Rugby Series format lies in the fact that format (a) was used to illustrate the series in Burt's 1905 and 1906 catalogues and format (c) was used as the illustration in the years 1907, 1908 and 1909.

Format (b) creates some confusion, inasmuch as it was never illustrated in an A. L. Burt Company catalogue. The only example of format (b) seen by the writer (a copy of "A Jaunt through Java") is undated and contains no inscription clue to the probable publication date. The reason for considering it a Rugby Series edition is the silver lettering used at the top of the spine, which appears to have been the distinctive common feature distinguishing the first (The Rugby Series for Boys) from the second (The Rugby Series for Boys and Girls) Rugby Series in the A. L. Burt Company's catalogues. The format of the second Rugby Series will be discussed later in this article.

Format (a). This edition has the title at the top of the front cover in red letters above a head and shoulders profile of a young man, facing right and wearing a shirt, a collar and tie and a sun helmet. This small profile is framed in a partial diamond, with a nondescript pattern of interlocking scrolls and tentacles in two colors. The spine has a similar pattern, supporting a full face head and shoulders of a youth wearing a shirt, without a tie, and a cap, framed in an oval. The title and author's surname, separated by a short rule, are at the top of the spine in silver. The rough grained cover cloth is slate blue in color.

Format (b). This edition has the title at the top of the front cover in red letters above a half profile, facing left, of a youth wearing a broad brimmed hat, a shirt and a bow tie, framed in an oval, which forms the centerpiece of an elaborate frame resembling the links of metal fencing. In the center of the spine a black pedestal within an oval frame links up with metal fencing as on the front cover. The title and the author's surname, separated by a short rule, are at the top of the spine in silver. The rough grained cover cloth is dull green in color.

Format (c). This edition has the title at the top of the front cover in black letters above a picture in colors of a young man wearing a cap, holding a bundle under his left arm and a stick in his right hand, while sitting on a

park bench. The picture on the spine is a rural road receding to a house in the background. The title and the author's surname, separated by a short rule, are at the top of the spine in silver. The rough grained cover cloth is slate grey in color.

The possibility cannot be ruled out that there were still more formats used by Burt for the Rugby Series and so I should be pleased to hear from "Round-Up" readers with ANY titles found in what appears to have been a Rugby Series format—i.e., with silver used for the title and author's surname at the top of the spine—other than the three cover designs described above. After all, a format used for one title may well have been applied to all or some of the other titles offered in that series at 75c per volume, including "A Jaunt through Java" and "The Young Whaler." Other authors with works recorded as having been published in the Rugby Series for Boys include Horatio Alger Jr., R. M. Ballantyne, William P. Chipman, Harry Collingwood, Frank H. Converse, James Fenimore Cooper, Captain Marryat, Oliver Optic, Harry Prentice, St. George Rathbone, W. Gilmore Simms, Gordon Stables, Dean Swift, J. T. Trowbridge and Jules Verne.

1907 saw the introduction of yet another Alger Series format, which was now catalogued as The Alger Series for Boys—Library Edition. Again the new format was applied to the five Ellis titles and to "The Young Whaler." The title is in the center of the front cover in two lines of red letters, the wording being balanced by a starfish ornament, when necessary. Above the title are head and shoulders pictures, each with a colored circular frame, of a boy walker with a bundle slung over his shoulder and of a boy manual worker carrying a lunch box over his shoulder. Below the title is a larger head and shoulders picture, also with a colored circular frame, of a youthful clerk at work, with skyscrapers in the background. The main feature of the spine is an ornament shaped something like a paper knife. The title and the author's name at the top of the spine are in gold letters and the publisher's name at its foot in black letters. This design has been found bound in slate blue, slate grey and slate green cover cloths.

An Ellis title introduced to the Burt catalogue in 1907 was given a cover design of its own. This new item was:

Fighting to Win. A New York lad helps to rescue a young girl from the nefarious designs of her wicked uncle. A street hold-up, two burglaries and a rescue from drowning are featured. The story closes with the marriage of the hero's poor widowed mother to a one-time sweetheart, now rich. This is a reprint of a serial, "Wide-Awake Fred," which had appeared in Saturday Night in 1873.

The front cover is split into two sections with and separated by a thick green black bordered frame. The upper section contains the title in buff colored, black bordered letters and the author's name in black letters. The lower section shows in buff, dark green, black and the pale grey of the cover cloth, a bank teller counting out money through a grill to a man wearing a trilby hat. The spine has a picture of a clerk writing, with a shaded lamp hanging over his head.

The 1909 Burt catalogue had another new Ellis title, which was accorded its own format, namely:

The Young Pioneers. An episodic story of life in the frontier settlement of Kentonville, the hero of which becomes a successful lawyer and eventually Governor of the young State of Kentucky. This is a reprint of a serial, "The Young Pioneer," which appeared in Golden Days in 1880.

The front cover is split into two sections with and separated by a black

line bordered frame. The upper section contains the title and author's name in yellow, black edged letters. The lower section has a picture in yellow green and the pale blue of the cover cloth of two pioneers peering round a tree trunk at two redskins, one standing and one kneeling, by a campfire. The spine has a picture of a young pioneer, rifle in hand, standing partially obscured by a tree.

Five new series were also introduced in this year. They were The Liberty Boys Series, The Edward S. Ellis' Books Copyright Edition, The Horatio Alger Books for Boys Copyright Edition, The James Otis Books for Boys Copyright Edition and The Wm. P. Chipman Books for Boys Copyright Edition. How far these were merely catalogue changes remains in doubt on account of the inadequacy of the A. L. Burt Company's catalogues.

The Alger Series for Boys—Library Edition remained in the catalogue for titles by authors other than Ellis, Alger, Otis and Chipman.

The catalogue for 1909 illustrates the new individual author's copyright edition series with illustrations of books introduced to the Burt list as new publications in 1907 or later with new distinctive individual cover designs. In the case of Ellis the book illustrated was "Fighting to Win" in the format described above and in the case of Alger it was "In Search of Treasure" in the special design used for its introduction to Burt's list in 1907. There is no suggestion in the catalogue that uniform cover designs were used but, equally, there is no indication that individual cover designs were used. Consequently a variety of possibilities need to be considered: these are:

- (a) that the format for The Alger Series for Boys—Library Edition was continued for all titles published before 1907;
- (b) that a new uniform format was used for all titles published before 1907;
- (c) that new individual formats were used for all titles published before 1907.

I incline to discard possibility (a) because of the discovery of a copy of "Lost in the Rockies" in a format never illustrated in Burt's catalogues. The front cover is split into two sections with and separated by a black line bordered frame. The upper section has the title in two lines of black letters balanced by a starfish ornament, within a red line border. The lower section is split into three panels, separated by vertical black lines. The center panel has a picture of a young hiker wearing a hat, a belted jacket, knee breeches and boots; he is carrying a bundle on a stick held across his right shoulder. The picture has a red line border, as have the identical ornamental black line motifs in the other two panels. The spine has a full face picture in red and black of a chubby lad, with a road and trees in the background. The lad is wearing a large halo hat, a polo necked jersey, trousers and soft shoes and is carrying a basket in his right hand and a fishing rod in his left hand. The color of the cover cloth is deep grey.

If the other four Ellis titles did continue using the Alger Series for Boys—Library Edition cover design, however, it would surely have been a variant form with the elimination of gold letters from the spine.

Establishing a preference between possibilities (b) and (c) is difficult but, because the design used for "Lost in the Rockies" as described above has no bearing on the plot of the story, my personal preference must be for (b). If that choice is the correct one, I would expect to find the same format to have been used for all the tales listed in the Alger Series for Boys—Library Edition, including "The Young Whaler" and "Tom Temple's Career." So far as the titles added as new publications after 1906 are concerned, I am reasonably confident that they all retained the individual cover designs with which they were introduced.

I believe that "Round-Up" readers may have the solution to this problem in their collections of books by Alger, Otis and Chipman, as well as by Ellis, and it would be very helpful if, should a check of their A. L. Burt Company editions reveal any titles in the "fisher boy" format described above, they would be kind enough to let me know. Individual designs for titles by Alger, Otis and Chipman, which were first published by Burt before 1907, would be more difficult to identify, but it can be said that 1909 appears to have marked the end of gold lettering on the spines of Burt books, which is a useful aid to establishing a probable publication period.

The Liberty Boys Series replaced the Young Patriot Series and was catalogued as having a special cover for each of the 28 titles by James Otis, William P. Chipman, Frederick A. Ober and Edward S. Ellis. The illustration used in the Burt catalogue was of "On the Kentucky Frontier" by James Otis and so I cannot be certain that the cover design used for the lone Ellis title, "The Boy Patriot," is that now described.

There is an overall line frame border on the front cover, within which are the title and the author's name above and to the right of a picture of a young lad, who is beating a drum, which is slung over his right shoulder and rests on his left hip. The lad is bareheaded, is wearing a shirt, open at the neck and with sleeves rolled up, breeches and leggings. He is standing in thick grass. There is what appears to be an extremely odd cloud behind the drummer to waist height. On the spine there is a drum, which appears to be broken.

I have yet to see a copy of "The Boy Patriot" in this edition, but I do have a black-and-white photograph, kindly supplied by the Curator of the Henry Huntington Library in San Marino, California. There is a mystery surrounding "The Boy Patriot" at this time (1909) in that the title appears in both the Liberty Boys Series and the Edward S. Ellis Books for Boys—Copyright Edition. As the selling price in both cases was \$1.00 per volume it seems unlikely that there would have been two different cover designs and I suspect that a customer ordering a Liberty Boys Series edition would have received the same book as a customer ordering the Edward S. Ellis Books for Boys edition, namely that with the cover design described above. Of course that is one of those unsatisfactory suppositions which cannot be proved correct, but only disproved by the discovery of yet another format.

The year 1910 saw the replacement of the Rugby Series for Boys by the Wide Awake Boys Series. This new 75c series was unusual in that the front cover design was pasted on to the cloth instead of being stamped on it in inks. At least six different designs were used for these front cover appliques, but a feature common to them all was a thick overall red line frame. The different appliques appear to have been used indiscriminately and, as a result, there is a potential of six different Wide Awake Boys Series editions of each title. The spines were uniform with the title and author's surname at the top, separated by a short rule and bordered above and below by a double line rule, with the publisher's name at the foot, again between a pair of double line rules. The intervening space is filled by four vertical double line rules, giving the appearance of candy stripes. The lettering and rules are all in red.

A fair number of different colored cover cloths have been found on Wide Awake Boys Series editions, such as pale green, pale blue, pale buff, deep buff, slate grey, deep green, yellow green and light green.

Incidentally the practice of using several different appliques more or less indiscriminately was also adopted extensively by Hurst & Company, but I think that I am right in saying that appliques were introduced by that firm marginally later than by the A. L. Burt Company.

The following are brief descriptions of the six appliques so far known to have been used for the Wide Awake Boys Series: there may well have been others, which have not as yet come to light. All the pictures are in colors, mostly attractive pastel shades.

- (i) A picture of two young hunters stalking a moose and its mate. The animals are on the edge of a lake in the right background and there is a tent in the left foreground.
- (ii) A picture of two young hunters in a woodland setting. One hunter is firing his rifle, presumably with a bird or a squirrel as his target from the angle of fire. The lads are accompanied by two black and white dogs.
- (iii) A picture of two lads loading a canoe with deer carcasses in the foreground, while a third youth stands in front of a tent in the background.
- (iv) A picture of two lads in a small sailing scow, named "Albatross," on a lake or polder. There is a windmill in the background. One youth is standing with his rifle at the ready, while the other points out the target.
- (v) A picture of a baseball player sliding to the home plate, with bleachers and grandstand in the background.
- (vi) A picture of three hunters, one in front of a tent, one cooking at a campfire and one returning with game.

"A Jaunt through Java," "The Young Whaler" and "Down the Susquehanna" were transferred from the Rugby Series to the Wide Awake Boys Series. Indeed a hybrid copy of "A Jaunt through Java" is in the Rogers collection, which has a format (c) Rugby Series cover with part of applique (v) pasted on to the front cover below the title.

It was at this juncture that Burt purchased the publication rights in four Lieut. R. H. Jayne titles following the dissolution of the Chatterton-Pack Company. As the book publishing side of the business went to A. L. Chatterton, it was probably from him that Burt acquired the publication rights. Anyway the four titles were issued in the Wide Awake Boys Series. The details are:

Lost in the Wilderness. Two young cousins and an Irishman decide to walk to the Golden Gate after being shipwrecked on the Southern Californian coast and are amply rewarded for saving a redskin's life. This is a reprint of a serial which had appeared in Frank Leslie's Boys' and Girls' Weekly in 1882. This story bears a strong plot resemblance to "Adrift in the Wilds," but was neither a reprint nor a rewrite of that tale.

Through Apache Land. A lad, en route to join his father, who is the commandant of a frontier fort, is captured by Apaches. Set in Arizona, Lower California and New Mexico in 1865, this tale was serialized originally in Frank Leslie's Boys' and Girls' Weekly in 1874 under the title, "Lone Wolf, the Apache Chief." "Through Apache Land" was also published in book form under the title, "Ned in the Mountains," by the Chicago publisher, Thompson & Thomas and, perhaps, by its successor, The C. C. Thompson Company.

In the Pecos Country. The Cave in the Mountain. A two volume reprint of a story originally serialized in Frank Leslie's Boys' and Girls' Weekly in 1875 under the title, "The Cave in the Mountain." The tale relates the adventures of a lad and an Irishman with Apaches, who raid a newly formed border settlement in New Mexico. The time is about 1867. The portion of the serial retaining the original title in the book reprint was also published in book form under the title, "Lone Wolf Cave" by the Chicago publisher, Thompson & Thomas and its successors, The C. C. Thompson Company and M. A. Donohue & Company.

Before moving on I had better place on record the appliques which, at the

time of writing, are known to have been used on each title. There can be no certainty, of course, that each of the titles was offered in all six cover designs or, for that matter, that any of the appliques not so recorded below was in fact used with a particular title.

A Jaunt through Java: (ii) : (iv) : (vi).

Lost in the Wilderness: (ii).

Through Apache Land: (iii) : (iv) : (v).

In the Pecos Country: (i).

The Cave in the Mountain (iii)

Down the Susquehanna: (iv).

The Young Whaler: None as yet.

A freak Wide Awake Boys Series edition of "The Stockton Boys Adventures" by James Otis, with applique number (i) as the front cover design, in the Rogers Collection, has a title page that reads: The Stockton Boys Adventures; or, Wan Lun and Dandy by Edward S. Ellis, author of "Hunting in Africa," "Trapping in the Tropics," "Adventures in Mexico," "The Cruise of the Sprite," etc.

One more Ellis title was added to the A. L. Burt Companys list in 1910. This was:

Work and Win. The schooldays and young manhood of three boys, based on the moral that it pays to be honest and also slow but sure. This is a reprint of a serial, "Perseverance Parker," which appeared in Golden Days in 1881.

For some inexplicable reason this new volume was given the same cover design as that which had been used for the first publication of "In Search of Treasure" by Horatio Alger Jr. While, presumably, the format was appropriate for the Alger tale, it certainly was not for "Work and Win."

The front cover is split into two sections with and separated by a black line bordered frame. The upper section contains the title and the author's name separated by a short rule, the lettering and rule all being in orange with black edges. The lower section has a picture in green, orange and the pale grey of the cover cloth of a youth looking at coins, which he has taken out of a chest. He is wearing a broad brimmed soft hat and has a kerchief knotted round his neck; there is a large pick on the ground beside him. The spine has a picture of a lad waving his hat exultantly in the air with his left hand and holding a pick in his right hand. There is a box behind him.

The last Ellis tale to be added to the Burt catalogue was published in 1911. It was:

Adrift on the Pacific. An unusual tale for Ellis of shipwreck, pearl seeking and piracy in the Pacific, with a six year old girl as the central character. This is a reprint of the serial, "Lost in the Pacific," which had appeared in Golden Days between December 1881 and March 1882.

This time the cover design was entirely new and appropriate to the title. The front cover has an overall black line frame, within which the title and author's name appear in three lines of black letters at the top above a picture of three lads in a rowing boat. The one in the prow is standing and pointing at an island in the distance; the second, just behind him, is waving his hat; the third continues to toil at the oars. The picture is in deep blue, dark green and the greenish white of the cover cloth. On the spine there is a youth wearing a kerchief, who is holding aloft a flag on a pole.

In 1912 the only uniform edition of the ten tales issued by A. L. Burt under Ellis' real name was published, being recorded in the firm's catalogue as The Ellis Series for Boys. These books sold at 60 cents per volume. The

front cover design has an overall thick colored, black line bordered, frame. Within that frame are two rectangles, measuring $4\frac{1}{5} \times 9\frac{10}{10}$ " and $4\frac{1}{5} \times 4$ " respectively. The two rectangles are separated by the title in black letters. The upper and smaller rectangle has a picture of a camp beside a lake, with a man fishing from the back of a canoe. The lower and larger rectangle contains a picture of a youth standing behind a thick tree in the foreground, while gazing out at an Indian, who is paddling a canoe on a lake in the background. The youth wears a checkered cap, a jacket, breeches and laced knee-length boots. There is a knife in his belt and he is holding a rifle across his body. Below this rectangle are the words: By Edward S. Ellis: in black letters. The spine has the title and author's name above a picture of a campfire below three heavy sticks, bound together at the top, from which hangs a black cooking pot. The colored black line bordered bands motif is continued on the spine, with two bands at the top above the title and single bands each side of the title and of the publisher's name at the foot of the spine. The dust wrapper duplicated the cover format and listed The Ellis Series for Boys on the back. Various colored cover cloths have been found used for this edition, including slate blue, pale green, pale blue and light buff.

No new edition was introduced until 1920 but, over the intervening years, the upheaval caused by the First World War disturbed the A. L. Burt Company along with most other publishers and particularly in the matter of prices.

In 1913 "Adrift in the Wilds," "Adrift on the Pacific," "The Boy Patriot," "Lost in the Rockies," and "Work and Win" were dropped from the Edward S. Ellis Books for Boys and "The Boy Patriot" was also dropped from the Liberty Series.

In 1915 the price of the Wide Awake Boys Series was reduced from 75c to 60c and thereafter the price of that series and of the Ellis Series for Boys kept in step. In 1916 the price went as low as 40c per volume, rising to 50c in 1917. In 1919 the Wide Awake Boys Series dropped "The Cave in the Mountain" and the Ellis Series for Boys dropped "The Boy Patriot," "A Young Hero," "The Young Pioneers" and "The Young Scout."

This seems an appropriate point at which to deal with the eight tales by Harry Gordon, of which mention was made at the beginning of this article. These eight tales are companion stories about journeys by motor boat on various American rivers by youths, whose home base is Chicago. There is nothing in the style to support Ellis authorship and, indeed, slight circumstantial evidence against it. The first six tales were issued in 1913 as The Six River Motor Boat Boys Series with a uniform cover design. The front cover has an overall thick red line border and a linking horizontal red line bar cutting off the common portion of the titles at the top (The Six River Motor Boys until the final two titles were added and The River Motor-Boat Boys thereafter) in black letters. The rest of the cover within the frame has a picture in black and colors of two lads, hatless, in a motor launch, with a coastline in the background. Above this picture the individual part of the titles is in red letters and the authors name in black with a dash each side of the name. The main feature of the spine is another picture of the launch—head on to the reader as opposed to from left to right on the front cover. The cover cloth is tan colored and the selling price was 60c per volume. The six titles were:

The Six River Motor Boys on the Amazon: The adventures of five youths on a motor-boat trip up the River Amazon. The plot, such as it is, centers round the recovery of gold from an island in the river.

The Six River Motor Boys on the Columbia: The adventures of four youths on a motor-boat trip down the Columbia River. The plot centers round the

mystery of a tall stranger and a gang of robbers.

The Six River Motor Boys on the Mississippi: The young crew of the motor-boat have an exciting time coping with flood waters and river pirates on a trip down the Mississippi from Cairo to the Gulf.

The Six River Motor Boys on the St. Lawrence: The trip down the St. Lawrence involves the youthful owners of the motor-boat in a search for a lost charter and jewels.

The Six River Motor Boys on the Ohio: An adventurous trip from Pittsburgh to Cairo, during which the crew of the motor-boat become involved with river pirates and night raiders.

The Six River Motor Boys on the Colorado: An adventurous trip up the Colorado River from the Gulf of California to the Grand Canyon, during which the owners of the motor-boat befriend two lads seeking the fortune secreted by their eccentric uncle.

In 1914 a new title was published, thereby rendering it necessary to alter the series title to plain River Motor Boat Boys Series. The new title was:

The River Motor Boys on the Yukon: A trip up the Yukon River from Nome to Dawson by motor-boat, wintering by the river, trading with Indians and discovering a valuable outcrop of copper.

In 1915 the final Harry Gordon tale appeared, namely:

The River Motor Boys on the Rio Grande: The young crew of the motor-boat befriend a Chicago heir during their trip down the Rio Grande to the Gulf and only come through safely in the end thanks to the help of two law officers and some U. S. troops, after many awkward brushes with river pirates.

In 1916 the per volume price of the River Motor Boat Boys Series was reduced to 40c, rising to 50c in 1917, then to 60c again in 1919 and finally peaking at 75c in 1920: in 1922 the price had dropped to 65c per volume. 1922 is the last year for which, at the time of writing, I have been able to check the A. L. Burt Company catalogue, but I can say that the Harry Gordon titles were no longer in print on 1st January 1928.

The year 1920 saw the replacement of the Wide Awake Boys Series and the Ellis Series for Boys by a new Rugby Series, this time catalogued as The Rugby Series for Boys and Girls. The cover design of this new series, which sold at 60c per volume, was uniform.

The front cover has an overall black line frame, measuring $4\frac{1}{2} \times 7\frac{3}{10}$ ". The cover has a $1\frac{3}{5}$ " deep rectangle at the top containing the title in black letters and a $1\frac{1}{10}$ " deep rectangle at the bottom containing the author's name, also in black letters. The intervening $4\frac{3}{5}$ " is split into four $\frac{9}{10}$ " strips, each with a thick black capital "I" flanked by three thin black lines on each side and measuring $2\frac{7}{10}$ " in length. Above and below each "I" there are small red pictures of a tent, a cooking pot suspended over a fire, a yacht or a motor launch. A $\frac{1}{5}$ " wide link border joins the strips and the rectangles, except at the sides of the title and author rectangles.

The same pattern is continued on the spine, where the title and the author's surname, separated by a short rule, occupy the upper rectangle and the publisher's name: A. L. Burt Co.: replaces the author's name in the lower rectangle. There are only two strips on the spine and there are no side borders.

Only two Ellis titles appeared in The Rugby Series for Boys and Girls, namely "Adrift on the Pacific" and "A Jaunt through Java"; and only one of the Jayne titles, "Lost in the Wilderness." This odd assortment suggests that Burt had begun to phase Ellis out of their catalogue. "Down the Susquehanna" and "The Young Whaler" also appeared in the new series. Although all five titles were still on offer in the series in 1922, none of them was still in

print on 1st January 1928.

In order to assist readers interested in checking the Burt editions in their own collections, I have summarized below the editions discussed in this article. With the exception of Formats 9, 12 and 10 (b) (c) (d) and (e) the formats were almost certainly used for some titles by other authors, such as Horatio Alger Jr., Harry Castlemon, Harry Prentice, James Otis and William P. Chipman. Particulars of Format 10 (a) and possible new Format 6 editions could be very helpful to the writer's further research.

SUMMARY

Part A: Schedule of the different formats.

Format Number.

Description.

1. The blindstamped format (? catalogued as: Books for Boys : ? 1888).
- 2a. Boys Home Library (paperbacks with series titles on wrappers:1887-89).
- 2b. Boys Library of Adventure and Romance (paperbacks with special Perry Mason and Company wrappers : ? 1888-1889).
- 2c. Boy wearing fez format (catalogued first as Boys Home Library and then as the Alger Series for Boys : 1889-1898).
- 3a. Boy hiker and roses format with gold title block on spine (catalogued as the Alger Series for Boys : 1899-1901).
- 3b & c. Boy hiker and roses format with title in gold letters on the cover cloth at the top of the spine (catalogued as the Alger Series for Boys:
 - b—with the imprint of A. L. Burt : 1901-1902;
 - c—with the imprint of the A. L. Burt Company : 1902-1904).
4. Soldiers in action format with olive edges to pages (catalogued as the Continental Series : 1900-1902).
5. Trudging soldiers format (catalogued as the Young Patriot Series:
 - ? a—with the imprint of A. L. Burt : ? 1902-1903;
 - b with the imprint of the A. L. Burt Company : 1903-1908 or, if format 5a did not exist, 1902-1908.
- 6a. Young man wearing sunhelmet format (catalogued as the Rugby Series for Boys : 1905-1907).
- 6c. Man on park bench format (catalogued as Rugby Series for Boys : 1907-1909).
7. Boy hiker and diamonds format (catalogued as the Alger Series for Boys—Copyright Edition : 1905-1906).
8. Three boys and paperknife format (catalogued as the Alger Series for Boys—Library Edition : 1907-1908).
9. Boy drummer and broken drum format (? catalogued as part of the Liberty Boys Series and also as part of the Edward S. Ellis Books for Boys—Copyright Edition : ? 1909-1913).
- 10a. Boy fisherman and boy hiker format (? catalogued as part of the Edward S. Ellis for Boys—Copyright Edition : ? 1909-1920).
- 10b. Bank teller and boy clerk format (catalogued as part of the Edward S. Ellis Books for Boys—Copyright Edition : 1907-?1913).
- 10c. Two pioneers peering round tree format (? catalogued as part of the Edward S. Ellis Books for Boys—Copyright Edition : 1909-1920).
- 10d. Boy in front of treasure chest and boy with pick format (? catalogued as part of the Edward S. Ellis Books for Boys—Copyright Edition : 1910-1913).
- 10e. Three lads in rowing boat gazing at island format (? catalogued as part of the Edward S. Ellis Books for Boys—Copyright Edition : 1911-?1913).
11. Candy striped spine and front cover applique format (catalogued as the Wide Awake Boys Series : 1910-1919).

Howard Parkinson

421 South Monroe Street
Hartford City, IN 47348

Ralph F. Cummings

165 Pleasant St., So. Grafton, Mass.
01560

- Applique (i) : Hunters stalking moose format;
 Applique (ii) : Hunters and Black-and-White Dogs format;
 Applique (iii) : Hunters loading canoe with deer carcasses format;
 Applique (iv) : Youths in scow and windmill format;
 Applique (v) : Baseball game format;
 Applique (vi) : Three hunters, tent and campfire format.
 12. Young hunter behind tree and cooking pot over fire format (catalogued as the Ellis Series for Boys : 1912-1920).
 13. Mathematical pattern of ornamental strips and cooking pot format (catalogued as the Rugby Series for Boys and Girls : 1920-? ?).

Part B

Schedule of Titles and the formats which were or may have been used for them

- Adrift in the Wilds: 1, 2a, 2b, 2c, 3a, 3b, 3c, 7, 8, 10a(?), 12.
 Adrift on the Pacific: 10d, 12, 13.
 The Boy Patriot: 4a, 5a(?), 5b, 9(?), 10(?), 12.
 The Cave in the Mountain: 11(i)(?), 11(ii)(?), 11(iii), 11(iv)(?), 11(v)(?), 11(vi)(?).
 Down the Susquehanna: 6b, 6c(?), 11(i)(?), 11(ii)(?), 11(iii)(?), 11(iv), 11(v)(?), 11(vi)(?), 13.
 Fighting to Win: 10b, 12.
 In the Pecos Country: 11(i), 11(ii)(?), 11(iii)(?), 11(iv)(?), 11(v)(?), 11(vi)(?).
 A Jaunt through Java: 2a, 2b, 2c, 3a, 3b, 3c, 6a, 6b, 6c, 7, 8, 10a(?), 11(i)(?), 11(ii), 11(iii)(?), 11(iv), 11(v)(?), 11(vi), 12, 13.
 Lost in the Rockies: 2b, 3a, 3b, 3c, 7, 8, 10a, 12.
 Lost in the Wilderness: 11(i)(?), 11(ii), 11(iii)(?), 11(iv)(?), 11(v)(?), 11(vi)(?), 13.
 Through Apache Land: 11(i)(?), 11(ii)(?), 11(iii), 11(iv), 11(v), 11(vi)(?).
 Tom Temple's Career: 2a, 2b (with fillers), 2b (without fillers), 3a, 3b, 3c, 7, 8, 10a(?).
 Work and Win: 10d, 12.
 A Young Hero: 2a, 2b (without fillers)(?), 2b (with fillers), 3a, 3b, 3c, 7, 8, 10a(?), 12.
 The Young Pioneers: 10c, 12.
 The Young Scout: 2b, 3a, 3b, 3c, 7, 8, 10a(?), 12.
 The Young Whaler: 3c, 6a, 6b(?), 6c, 7, 8, 10a(?), 11(i)(?), 11(ii)(?), 11(iii)(?), 11(iv)(?), 11(v)(?), 11(vi)(?), 13.

APPENDIX

Since the paperback edition of the Boys Home Library is bibliographically important on account of the number of first book editions of tales by popular authors of the period, which it contains, a list of the titles published in it is given below, together with the numbers and dates of publication.

1. Horatio Alger Jr. Joe's Luck; or, A Boy's Adventures in California. September 1887.
2. Harry Castlemon. Julian Mortimer; or, A Brave Boy's Struggles for Home and Fortune. October 1887.
3. Edward S. Ellis. Adrift in the Wilds; or, The Adventures of Two Shipwrecked Boys. November 1887.
4. Horatio Alger Jr. Frank Fowler, The Cash Boy. December 1887.
5. Harry Castlemon. Guy Harris, The Runaway. January 1888.
6. Harry Prentice. Ben Burton, The Slate-Picker. February 1888.
7. Horatio Alger Jr. Tom Temple's Career. March 1888.

8. Randolph Hill. Tom, The Ready; or, Up from the Lowest. April 1888.
9. James Otis. The Castaways; or, On the Florida Reefs. May 1888.
10. James Franklin Fitt. Captain Kidd's Gold; or, The True Story of an Adventurous Sailor Boy. June 1888.
11. Horatio Alger Jr. Tom Thatcher's Fortune. July 1888.
12. Alfred R. Calhoun. Lost in the Cañon. The Story of Sam Willett's Adventures on the Great Colorado of the West. August 1888.
13. Edward S. Ellis. A Young Hero; or, Fighting to Win. September 1888.
14. Horatio Alger Jr. The Errand Boy; or, How Phil Brent won Success. October 1888.
15. Frank H. Converse. The Island Treasure; or, Harry Darrel's Fortunes. November 1888.
16. James Otis. A Runaway Brig; or, An Accidental Cruise. December 1888.
17. Edward S. Ellis. A Jaunt through Java. The Story of a Journal to the Sacred Mountain by Two American Boys. January 1889.
18. Harry Prentice. The King of Apeland. The Wonderful Adventures of a Young Animal Trainer. February 1889.
19. Horatio Alger Jr. Tom the Boot-Black; or, The Road to Success. March 1889.
20. William P. Chipman. Roy Gilbert's Search. A Tale of the Great Lakes. April 1889.
21. James Otis. The Treasure-Finders. A Boy's Adventures in Nicaragua. May 1889.
22. William P. Chipman. Budd Boyd's Triumph; or, The Boy Firm of Fox Island. June 1889.
23. Horatio Alger Jr. Tony, The Hero; or, A Brave Boy's Adventures with a Tramp. July 1889.
24. Harry Prentice. Captured by Zulus. A Story of Trapping in Africa. August 1889.

FOR SALE

Secret Service, Pluck and Luck, Liberty Boys and others. A few hard-cover boys books—Ellis, Castlemon, etc. Four hard cover Cleek Detective Stories by Hanshew.

Mrs. J. Edward Leithead

5109 Cedar Ave., Phila., Pa. 19143

FOR SALE

Eighteen different volumes of X Bar X Boys by James Cody Ferris. All in from very good to fine condition. Price forty dollars postpaid. Have other boys books for sale. No lists. Send want list.

Howard Parkinson

421 South Monroe Street
Hartford City, IN 47348

WANTED

Leo Edwards Books

Red cover Hardy Boys

Prefer with dust jackets

Pat Farrell

4819 N. E. 19th Ave.

Ft. Lauderdale, Fla. 33308

Back numbers Reckless Ralph's Dime Novel Roundup (quite a few reprints, can't be helped). Don't have the complete set of No. 1 to 237 inclusive, but almost, lacking only a few numbers. \$25.00 postpaid, or 20c each. Have at least 230 numbers or more. Also 2 indexes, 1 Pioneer and Scouts of the Old West, Birthday number, War Library list and Dime Novel Catalog.

Ralph F. Cummings

165 Pleasant St., So. Grafton, Mass.
01560

The Biographical Mysteries of George Alfred Henty

By W. O. G. Lofts

George Alfred Henty's physique could be considered to be on the large side, though magnificently built. Complete with long wide black beard in his prime, it was in a style so fashionable and popular in mid-Victorian days. Attending two of England's most famous public schools—Westminster and later Cambridge, he was also an adept sportsman, winning many silver cups for his prowess with boats on the river, as well as being an expert boxer and wrestler. Later he became quite a famous war correspondent, winning international fame for his vivid colorful despatches covering the Crimea war, and every other major campaign and European war around that period. With such a background, it was no wonder that he had the necessary credentials to write first class historical and adventure stories for boys.

The idol of many generations of Victorian boys—and adults for that matter, his historical stories have passed into classical literature, a no mean accomplishment for a boys writer, when the majority unfortunately go down in history as hack writers. No Christmas present would have been considered complete without the latest edition of "Henty"—and these were familiar gifts as Sunday School prizes. Indeed, today in auction sales throughout the world fine rare first editions of his works fetch large sums of money. Some years ago, when I discovered a hitherto uncatalogued story of his in the rare boys paper *Grip*, (1883), I was astonished at the interest shown by collectors of Hentyana, and there is no doubt that any new scrap of data however trivial, is read with great relish by his many admirers everywhere.

Curiously enough, whilst I have personally investigated the backgrounds of a large number of boys authors, it was only recently that I became interested in the Biographical details of this famous writer. As the reference shelves in every Library throughout the world carry Henty's brief biographical details, I never saw any reason to doubt their authenticity. My interest was first stimulated when the secretary and archivist of my Cambridge Club (which I am honored to be President) was preparing a paper on G. A. Henty. At a later date he delivered his excellent talk on the author he mentioned the curious fact that there was no actual record of Henty being born in Trumpington, Cambridge. Though every potted biography had this recorded. Mr. W. Thurbon, had gone along with another member of our club living close to Trumpington Parish Church, and requested the Rector to peruse the church registers, but there was no entry at all in the name of George Alfred Henty.

A little later, a Mr. Roy Henty—a kinsman of the Henty family, wrote to me asking if I could help him tie up the Sussex Henty's (of which he was a member) with our author. A branch of them had immigrated to Australia in the early days and become quite famous in New South Wales and Victoria. Never able to resist a challenge I started my investigations into the whole sphere of G. A. Henty's background as far as possible from official records. The results which certainly give far more details than those published anywhere else previously, do however leave some outstanding contradictions from statements made by the Henty's, and could be termed a researchers nightmare.

"I was born at Trumpington, Cambridge, on the 8th December 1832" said Henty many times to interviewers, and this was written up in such papers as *The Captain* (1899), *The Gem* (1899) and numerous other magazines. The first recorded entry of this fact appears to be in the record of Old Westminsters, and in the relevant volume of Venn's *Allumni Cantabrigiensis*.

It was in the former school that Henty had entered at the age of 14, and

the details would have been supplied by his father James Henty. Like any other parent he would have obviously told his son his birth date and place of birth at a very early age. There could however be quite a few valid reasons for the omission of Henty's name from the Trumpington Parish registers. First and foremost that the date of 1832, was before compulsory registration came into force, and secondly he could have been born of non-Conformist parents, or of course he may have been baptized at some other place with family associations. His mother could have had her confinement at a friends house or nursing home in Trumpington, and then moved elsewhere before he was baptized. It is also curious to point out that no interviewer ever thought to ask Henty his belief in religion though the tone of certain of his stories *St. Bartholomews' Eve*, *By Pike and Dyke*, and *Under Drake's Flag* do suggest he had typical Victorian anti-Catholicism.

The Vicar of Trumpington, confessed that through the years, he has had many enquiries on Henty's baptism, and as a consequence, and for his own curiosity, he had searched through the registers from 1797 to 1890, and had found no reference to the Henty family. That the Henty's were ever living in Trumpington has also been ruled out, as a search accounting for all the householders around 1832 (and they were few at that date) has proved fruitless.

"I went to Canterbury at the age of five, and remained there until I was ten years old," said Henty in an interview for *The Captain*. He went on "We lived in a fine old house whose garden went down to the River Stour. There was grand trout in the Stour in those days. When I was not ill in bed, I attended a Dame School." By this statement, and assuming that his memory was accurate, this meant that Henty stayed at this beautiful cathedral city—the home of the pilgrims until the end of 1842. Yet a perusal of all the inhabitants of the first available Public Census of 1841, makes no mention of him or his family living there. The careful enumerator even listed the Dame schools, vagrants of the streets, and inmates of the local gaol, which included very young children convicted for stealing, and some high people of office including lawyers languishing in the dungeons for some misdeeds—yet no Henty's!

According then to Henty, when only ten he came to London from Canterbury, where he attended a private school kept by a Mr. Pollard. At 14 he entered Westminster School, later going on to Caius College, where he was officially entered on the 4th April 1851. At his recorded entry, his father James Henty, was described as a "Stockbroker," and living at Godmanchester, Huntingdonshire—yet once again in perusing the Public Census for 1851, the writer drew a blank. Not only is there no trace of him living there in the census, but poll books, deeds, and other County Records also show no trace of him ever living in that district.

It is worth recording at this stage, some other biographical details of James Henty's children. Frederick (birthplace unknown) was born on January 25th 1835, and was admitted to Westminster School on September 24th 1847. On active service with his brother George Alfred in the Crimea, he died of cholera in 1855 at the early age of twenty. The daughter Mary Bovill, identically named after her mother, daughter of Dr. Edward a physician at Wandsworth, Surrey she was born in 1838 at Ramsgate, Kent. It is also very curious to note, that although Somerset House register of births started in 1837, her name is not to be found in the appropriate volume. Though it must be stressed that in those early years records are known to be incomplete.

Henty's first marriage in 1858 was to Elizabeth Finnicane, who by all

accounts was a very attractive girl, but without much status in the social sense. Curiously no record of such a marriage exists in London, though he could quite well have met her abroad, or married her in Scotland or Ireland. The date of 1858 must be also accepted with some caution as on the 24th of October in the same year their first son Charles Gerald was born. The family was then living at 15, Osborne Terrace, Kensington, and our authors occupation was described as "A Gentleman."

The birth of Hubert George followed cir. June 1860, at another address in Clapham, whilst the first daughter Maud Elizabeth entered the world on the 26th May 1861. The Henty family were then living at 23, Richmond Terrace, Lambeth, and our author was now in the business world as a railway contractor. The last daughter to be born on the 10th August 1862, could be classed as a native of Wales, for she was born at a house named "Brynlllys" at Lower Llanidlores in Montgomeryshire. It was obviously in this Welsh mining village that Henty helped his father for a period in his various engineering and mining concerns.

Why the family should be constantly on the move is something of a mystery, and especially with very young children. The answer could simply be that he took after his father and his own moving from one place to another in his own younger days. Henty also could have had always the itch to travel, and liked to be constantly on the move, akin to his overseas experiences. Tragedy certainly struck the family in 1865, when the family had moved back from North Wales to South London. Mrs. Elizabeth Henty who had been ill a year with a form of T.B. died suddenly on the 20th August. Living then at 108 High Street, Putney, she was only 29 years old.

This placed G. A. Henty in a far more acute and distressing position than he had ever faced in his overseas wars. With his eldest boy aged only seven and three younger children to raise, the problem was solved by his parents and sister taking charge of them. Six years later, and in 1871 saw them all living happily together in property that Henty had bought at St. Anne's Villas in Nottinghill Gate, Kensington, the other side of the River Thames. Following the death of the father James in 1872 aged 71, tragedy struck yet again in 1879, when Maud Elizabeth died in a sanitarium at Christchurch, Bournemouth, when she was only 18. Three years later in 1882 when the other daughter Ethel Mary had been ill for some time, she also died at Kensington aged only 19. Both were victims of that dreaded disease of consumption inherited from their mother.

Charles Gerald, the eldest son was destined to make a career later as an officer in the London Irish Rifles, where he was to command with great distinction in many overseas campaigns. The other son Hubert George like his grandfather, was interested in the stock exchange and mining, and taking after his father, was destined to spend a great deal of his life abroad.

Following the death of his mother Mary Bovill in 1887 aged 79, a rift was to occur in the Henty family that was never to completely heal. Living at yet another address at 15, Kathleen Road, Battersea, our author had engaged Elizabeth Keylock as his cook/housekeeper to look after not only his needs, but those of his two unmarried sons. The daughter of John Keylock, a farmer, Elizabeth was a woman of strong will and temper and one who firmly believed that she was mistress of the house. Whilst G. A. Henty got on very well with her, his sons did not, and there was constant domestic rows, and complete discord in what should have been a happy household. Things came to a head, when Henty who had now been a widower for some 24 years, suddenly announced that he was going to marry his housekeeper!

Certainly there is nothing unusual about this in present society, but this was in Queen Victoria's time, and when social status mattered a great deal. For Henty a public figure to marry a servant, and a person way below him in the social scale was something of a bombshell, and almost unthinkable. Henty was familiar with the aristocracy, and it was even said that he was on Christian name terms with the Prince of Wales (later King Edward VII) having been with him on an expedition to India. His yachts had raced in the famous Emperors Cup, and in short, he was a public and national figure. The outcome of his decision, was that one son left home, the other after some social disgrace which is better to remain undisclosed.

G. A. Henty then aged 57, and Elizabeth Keylock aged 35, were married on December 21st 1889 at St. Pauls Chapel of Ease in Battersea, despite being shunned by some members of the family, and other class conscious people of society. In 1892 Mary Bovill, sister of G. A. Henty died at her home at 6 Ravina Road, Putney by the River Thames, on the 14th July to be exact. Well provided for by our author, he felt her loss deeply, she being the last of his own family. Completely unselfish, she had forsaken marriage to help raise his four own young children, and been more like a mother to them than Aunt.

After one or two other addresses, The Henty's moved into the now famous 33 Lavender Gardens in 1894. With a house full of various pets, books, treasures, trophies, and paintings, they seemed quite content. A familiar sight at that period was the now massive Henty weighing over 17 stone riding round the streets of Clapham on his tricycle in an effort to lose some weight.

Towards the end of his life, however, Henty changed from being a genial type of man, to that of a tetchy and irritable individual. He had long periods of depression and lost his sense of humor, this probably brought on because his wife was not simply accepted by Society. He died on the 16th November 1902 on his yacht "Egret" berthed at Weymouth, Dorset. Glowing tributes were paid to him in all the worlds press, and even the staid Daily Sketch reported "that by the death of George Henty the boys of England lost one of the best friends they ever had." He was buried at Brompton Cemetery with his first wife and two daughters.

In his will, he left all his furniture, plate, linen and pictures to his wife Elizabeth, but the entire contents of a certain room called "The Library" to his son, Captain Charles Gerald Henty. He also arranged that from his shares, royalties, etc., a fixed sum of money should be paid annually to his wife and sons. It is interesting to note that Henty had shares in the well known Manganese Bronze and Brass Company, as well as in the Transvaal Mining Shares Incorporated.

After the death of his father, Charles Gerald went, it is said, on a world tour, but returned to England in 1903, married and settled down going into business. His wife Ethel gave birth to a daughter the following year, they were then living near the Law Courts in London—Grays Inn Square. Captain Henty died on the 21st February 1922 aged 63, and was then living at the Garden House, Stanford Dingley, Berks. The daughter Kathleen Ethel married a Kenneth G. Packard in the autumn of 1928 at Paddington—thus losing the famous name of Henty. Her mother, Mrs. Ethel Henty, is believed to have died in Devon in 1941 aged 76.

Hubert George Henty, who for certain reasons wished to remain abroad, died at Democrat Hot Springs, California, U.S.A., on the 4th December 1908 aged 48. Astonishing as it seems and owing to long legal complications, his will was not proved in England until the 4th April 1932, some 24 years later. Elizabeth, wife of our author, lived happily in retirement at Lavender Gar-

dens until the 10th November 1926, when she left almost everything to her widowed sister Mary Ann Cornish. The exception, after some small bequests to nieces, being that Henty's books, all beautifully bound in green and gold, should go to Battersea Public Library, where they remain to this day.

On the subject of books, it is also worth mentioning at this stage, that probably the finest Henty collection I ever saw belonged to a friend of mine, the late Frank Pettingell the famous actor. Apart from a complete set of the volumes with original wrappers in most cases, he also had many of the original illustrations, those especially by Stanley L. Wood, whose widow he once met when she was living at Palmers Green. On Frank's death the whole collection of thousands of other books was broken up and sold to private collectors abroad.

A free-lance writer friend of mine—Christopher Lowder, has a unique item of Hentyana that no other collector could possibly have. It is a pewter candle-stick complete with snuffer. It is a family heirloom handed down to his mother from his maternal grandfather who was a fellow journalist—probably on *The Standard*. This belonged to George Alfred Henty in his early days, when by flickering candlelight he was writing his boys stories.

Clive R. Fenn, son of the famous Victorian writer George Manville Fenn (1831-1909) knew our author just as well as his more famous father. Clive Fenn who lived to be 85, was fond of relating anecdotes about Henty to an editor friend of mine. He always asserted that Henty was far from being a competent editor, and that he edited probably more boys papers than that generally known. *The Union Jack* (1880-3) failed simply because good writers do not necessarily make good editors. Another fact and an interesting one, was that his father, a very strict Victorian was always so shocked at Henty's second marriage, that he conveniently forgot to mention it in Henty's biography in 1907.

In researching this article on the Biographical mysteries of Henty, I have met some that I feel sure would tax even the powers of Sherlock Holmes to elucidate them. I feel I should also emphasise that all dates given here are accurate, and probably correct those given in other writings on the Henty family. Nor, come to that have I met, or corresponded with any member of the boys writer family. At least I was however to solve the main mystery which had prompted me to start this investigation in the first place. James Henty—the father, Stockbroker, Accountant, Gentleman, Manager of Mines, etc., was definitely connected with the Sussex and Australian Henty's. He was born at Ferring, Sussex cir. 1802, and so then of course must be our author descended. It was also very amusing to note, that in the large number of Henty's listed in a family tree, some going up to 1900, they had left out easily the most famous one of all. That is our own George Alfred Henty.

End

Postscript.

Since this article was written, Mr. W. Thurbon of Cambridge informs me further, that in the Admission Books of Gonville and Caius Colleges—it states that George Alfred Henty was born at Godmanchester and baptised there on the 27th April 1833. Henty paying the then low sum of three shillings and four pence admission fee. This of course confuses the issues further with the contradictions in college registers. A search is now going on at the Huntingdon County Record Office, for further elucidations which may be found in the Godmanchester Parish Church of St. Mary's Baptismal Records which are lodged there.

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In reply to the question regarding the number of titles in the Big Brother series posed in No. 517 of the Roundup, Victor A. Berch, Special Collections Librarian at Brandeis University, writes there was a fourth volume. It was titled "The Wreck of the Red Bird, A Story of the Carolina Coast," published by Putnam in 1882. The author was George Cary Eggleston and not Arthur George Eggleston. George Cary Eggleston was born in Vevay, Indiana and died in New York, April 15, 1911. He attended Richmond College, Richmond, Virginia and enlisted in the Confederate Army at the outbreak of the Civil War. After the war he came to New York where he became editorial writer for the New York World. His obituary lists among his writings: "A Rebel's Recollections," "The Signal Boys," "Wreck of the Red Bird," "Southern Soldier's Stories," "Master of Warlock" and "History of the Confederate War."

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ATLANTIS, THE ANTEDILUVIAN WORLD, by Ignatius Donnelly, Dover Publications, 180 Varick St., New York, N. Y. 10014. Soft covers, \$5.00. Introduction by E. E. Bleiler is worth the price of the book. He outlines a biography of Donnelly and quickly reviews the early Atlantis theory. This is a reprint of the book that was originally published in 1882 by Harper. It became a source book for many of the lost world adventures that found their way into the pages of dime novels.

Letters

Dear Eddie:

I hope you can make it to our Alger convention in May. As you may know many Alger collectors collect other series and dime novels as well. Ralph Gardner will be there and only today I learned that Herb Mayes (author of the first biblio of Alger) will attend. Also Harriet Stratemeyer Adams (Ed

Stratemeyer's daughter) as well as Nancy Axelrod, partner in the Stratemeyer syndicate and present author of "The Bobbsey Twins" and others. And Florence Ogilvie Schnell, daughter of J. S. Ogilvie who published some of Alger's books.

Also a long time reader and admirer of Alger fiction, The Hon. John W. McCormack, former speaker of the House of Representatives in Washington.

We believe the affair will be well worth attending and would love to see you there. Make it if you can.

Dick Seddon, Chairman convention committee

Dear Dick:

I'll be there and take this opportunity to urge as many Happy Hours Brotherhood members to attend. Sounds like a great convention is in the making.

Dear Mr. LeBlanc:

You might be interested in publishing in the DNR news of my new book. I think that many HHB members would be interested in it. The title of the book is **Children's Literature: A Historical and Contemporary Bibliography**. It is published by The Whitson Publishing Co., P. O. Box 322, Troy, N. Y. 12181. The price is \$15.

The book contains listings of all the scholarly research on all aspects of children's literature. It contains a separate section on dime novels and also a section on periodicals. Authors are listed separately in another chapter. I think that it will become a very useful reference tool for people interested in children's literature.

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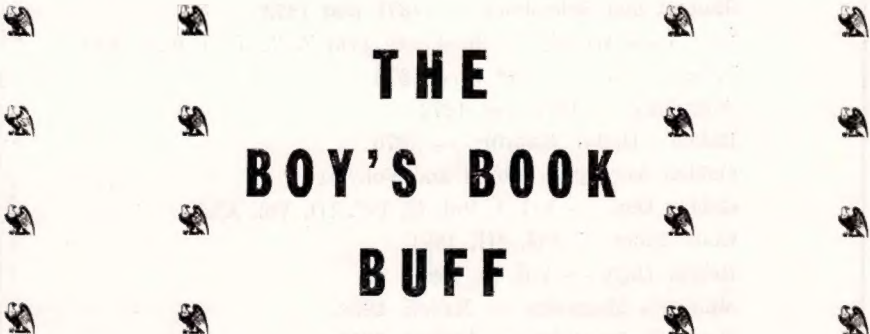
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